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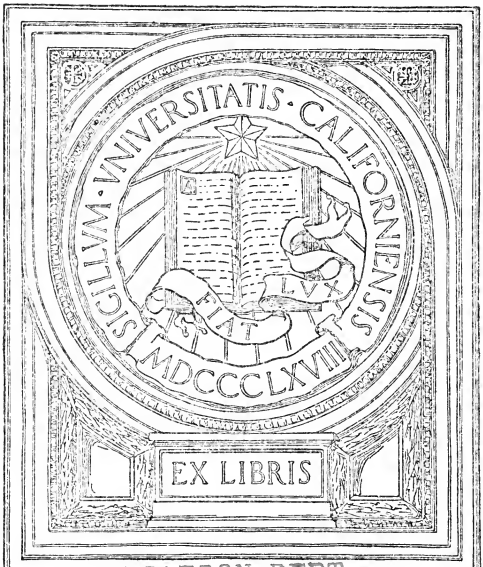

EDUCATION DEPT.

THE SILENT READERS

TEACHERS' MANUAL
4th, 5th and 6th
READERS

LEWIS *and*
ROWLAND

THE
SILENT READERS

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TEACHERS' MANUAL

FOR

FOURTH, FIFTH AND SIXTH READERS

THE JOHN C. WINSTON COMPANY

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EDUCATION DEPT.

P—6-22

TO THE TEACHER

TEACHING SILENT READING

What is Silent Reading? Children will tell you that it is "reading silently" or "reading to yourself" or "just reading"; and many teachers with much of the same idea in mind will give books to a class of children and say, "Read this story", or "Read pages 179 to 200", and hope that the pupils will read quietly and not interfere with their work with another class! Under these circumstances, watch the individual pupils as they read. Some smile or cry over the appealing parts and tell you with enthusiasm, "It is a good story"; others read along over the words, but their faces show no signs of appreciation; a few seem to be pronouncing words silently, or mechanically plodding along word by word; frequently a poor reader becomes discouraged and closes the book.

In these contrasting habits is the key to what silent reading really is. The children who show appreciation, enthusiasm and love for reading have discovered somewhere how to read silently. They know how to get the thought from the printed page; the words mean pictures, actions, sounds—real things to them. They have the ability to grasp the printed phrases and their meanings. They know how to "read between the lines," when to skim the repetitions and non-essentials, and when to move slowly taking in every shade of meaning. Surely this is the kind of reading that gives pleasure and knowledge and information. It is real silent reading.

Training in Silent Reading. Children can be taught to get the thought from the printed page; in fact this skill must be developed; it does not just "come" from many tiresome oral reading lessons or from "just reading out of a book". Silent reading requires specific training.

Specific Training: Different Types of Material. Children generally read stories easily, but do not show the same ability

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when they read geography, history, or arithmetic. The difficulty is probably one of understanding and following directions. Therefore special kinds of training must be needed to develop different types of comprehension. Evidently different reading methods and more special training are needed for studying certain subjects than for others.

Different Reading Purposes. Perhaps the most important principle of teaching silent reading is to get the child to realize the purpose for which he is reading. When he has determined the purpose of his reading he naturally assumes an appropriate attitude toward the reading material. In reading poetry, an older person reads to enjoy the swing of the rhythm; in reading the newspaper he aims to seize upon a few ideas or statements and to skim the columns, taking what he desires as he goes. When reading an essay, or a sermon, he reads slowly, carefully, pondering over the words and phrases as the thoughts present themselves. So the child must determine whether he is reading for pleasure, for information or for instruction. And having determined his purpose he must pursue the method of reading best suited to accomplish the end.

When Should Training in Silent Reading Commence? In the first grade. From the beginning, reading must satisfy the desire to get meaning and interesting experiences from the printed pages; the words must have thought back of them. Reading in the first grade must never be the mere pronouncing of words. When such words as "run" or "hop" are written on the board as commands, the pupil must grasp the meaning before he can execute the command. In other words, the power of thought getting must be developed throughout the primary grades; in the intermediate grades this training may be focused on broader experiences and the interpretation of thoughts from textbooks, while in the upper grades skill is developed in analyzing, organizing and comparing relative values of ideas in various reading materials.

How to Use the Manual. The Manual should be used as a course of study in silent reading for grades four, five, and six. It

aims to give to the teacher studying the problem a vision of what silent reading involves, and it tries to stimulate a spirit of enthusiasm for the development of this reading skill.

It is more than a manual for "The Silent Readers" because it extends the work beyond these textbooks into every phase of classroom teaching, making the pupils not only self-reliant but also eager to broaden their reading experience.

It suggests and emphasizes teaching methods and gives definite material and procedures to illustrate these methods. The teacher should grasp the spirit of the manual, follow it as a course of study, and use the material in well-selected books to develop step by step the abilities or results that may be looked for in her special grade.

Then, and this is of paramount importance, she should aim to see that the methods pointed out here carry over to all reading, including that done outside the classroom.

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THE SILENT READERS

LEWIS AND ROWLAND

METHOD AND MATERIAL

I. **Method.** An efficient program for the teaching of silent reading should include:

1. Carefully selected material.
2. Regular and well-developed lessons, and drill exercises.
3. Standard tests for measuring results.

Standard tests, like those mentioned on page x of the preface of each volume of the Silent Readers, should be given at least at the beginning and the close of the term, and the results compared. Quick drill exercises, or speed tests, should be given throughout the term. Classes should be divided into groups according to results of such tests; the high group, the middle group, the low group, and the instruction should be based on group needs. In the middle and low groups, especially, the instruction should be largely individualized.

Types of poor readers and remedies:

Types	*Remedies*
1. Lazy, purposeless readers.	Point out purpose by means of set questions or problems, etc.
2. Conscientious, plodding word by word readers.	Train to skim, to get *main* facts, to avoid details.
3. Timid, nervous, uncertain readers.	By the use of easier reading material seek to build up confidence.
4. Slow readers handicapped by lip movements.	Bad habit can only be corrected by individual help.

There is one difficulty common to most poor readers: they have no *standards* for judging the effectiveness of their reading,

nor any clear sense of relative values. Individual scores, and their relative standing, therefore, are important facts for the children as well as for the teacher. The slow need individual attention, special help, and training. After they have received such help for an extended period, do they show any improvement?

Let the children discuss such questions as:

What do we mean by "speed" in reading?
Do we have the same speed?
Why do we wish to increase our speed in reading?
Shall we ever all read at the same speed?
Why is it worth while to try to read faster?

II. **Material.** In this Manual the material from the Readers is divided according to type of reading and the purposes for which we read.

1. *Reading for appreciation or entertainment.*
   (*a*) An explanation concerning this purpose.
   (*b*) Material and procedures for Fourth, Fifth, Sixth grades.
   (*c*) Suggestions as to method in:
      1. Thought drill exercises.
      2. Stories (Dramatizations and Acting for the Movies).
      3. Poems.

In a similar way is divided the material suitable for each of the following purposes:

2. *Reading for instruction.*
3. *Reading for information.*
4. *Supplementary material.* This should test ability to follow printed directions.

III. **Results to be looked for.** The pupils should realize that they read for different purposes:

1. For appreciation or entertainment.
2. For instruction.
3. For information.

And to a certain extent, fourth, fifth and sixth year pupils should be able to *determine* the *purpose* for which they read.

They should feel their increasing power to enjoy fables, fairy tales, poetry; to satisfy their natural curiosity about people and places; to follow printed directions.

In Fourth Grade:

1. Ability to reproduce the thought.
2. Ability to divide the material into units of thought.
3. Ability to find the central theme.
4. Ability to understand written and printed directions.
5. Ability to solve problems presented and to find new problems.
6. Ability to read with proper speed.
7. Ability to handle books with care and to use them intelligently.

For Fifth Grade add:

8. Ability to make an outline.
9. Ability to use Table of Contents and the Index of a book.

For Sixth Grade add:

10. Ability to organize material as a necessary study habit.
11. Ability to analyze thought of articles read.

SUMMARIES OF FOURTH, FIFTH, SIXTH READERS

Plan of Work for the Year

In the following summaries the material in the Readers is arranged in such a way as to give practice in each kind of reading each month. This order should be followed for a satisfactory development of reading skill in a variety of reading material. Provision is made for approximately two lessons a week or from six to eight lessons a month.

SUMMARY OF FOURTH READER

	Appreciation See Manual, pages 16, 37, 44	Instruction See Manual, page 51	Information See Manual, page 61	Supplementary See Manual, pages 67, 68
	Page in Reader	Page in Reader	Page in Reader	Page in Reader
First Month	*Drill Exercises* Picture words Sound words Action words *Stories:* The Great White Feather..... 62 The Discontented Cloud..... 145	Titles for paragraphs.. 46, 101, 136, 147	Who Was Florence Nightingale?..... 173	The Most Precious Metal 6 Clear Thinking..... 13
Second Month	*Poem:* Jack O'Lantern..... 60 *Stories:* A Brave Little Frenchman .... 201 Finding Treasure..... 150 *Dramatization:* The Giant's New Year..... 48	Taking Care of My Property and Yours..... 27	Drill: Reading signs	Classification..... 47 Clear Thinking..... 70
Third Month	*Poem:* The Sun's Travels..... 14 *Stories:* The Debt..... 2 A Little Soldier of France..... 7 *Dramatization:* The Goat, the Lion, the Leopard, and the Hyena..... 31	Leif the Lucky..... 39 Manual, page 52	Artificial Silk..... 5	Problems in Understanding..... 77 Putting Things in Their Places..... 91
Fourth Month	*Poem:* Block City..... 92 *Stories:* Cock-Alu and Hen-Alic..... 15 The Red Rubber Ball..... 71 *Dramatization:* The Spider and the Lion..... 154	What a Library Book Said..... 98	Drill: Reading signs	Questions of Fact..... 99
Fifth Month	*Poem:* Picture Books in Winter..... 85 *Stories:* Why the Moon Changes..... 74 The Open Gate..... 79 *Dramatization:* Acting for the Movies.. 25	Sir Walter Raleigh.... 86	By-Products..... 46	Mixed Sentences..... 104 True or False?..... 106
Sixth Month	*Poem:* The Wind..... 121 *Stories:* The Stolen Honey..... 94 The Hare and the Tortoise..... 105 *Dramatization:* Acting for the Movies (2d Lesson)..... 25	The Little Blue Spool... 100	Reading directions from the board	Two Problems..... 109 Comparisons..... 160

	Appreciation See Manual, pages 16, 37, 44	Instruction See Manual, page 51	Information See Manual, page 61	Supplementary See Manual, pages 67, 68
	Page in Reader	Page in Reader	Page in Reader	Page in Reader
Seventh Month	*Poem:* The Hayloft ..... 103 *Stories:* Seeing Things ..... 107 The House Where Goldilocks Visited the Bears ..... 110 *Dramatization:* The Three Swords 175	Samuel de Champlain... 137	How Edison Got His Start..... 136	Correcting Lists..... 164 Are You Quick to Understand?..... 174
Eighth Month	*Poem:* Singing ..... 115 *Stories:* Momotaro's Friends..... 116 The Tale the Zebras Tell..... 119 *Dramatization:* Can You Act?..... 114	The Red Dress..... 111	Drill: Reading signs	Clear Thinking..... 208 Opposites..... 215
Ninth Month	*Poem:* The Wind..... 121 *Stories:* The Story of Joseph..... 216 Friends in Misfortune..... 189 *Dramatization:* A Lost Brother Found... 233	Amber Beads..... 209 Manual, page 52	Paper-Making..... 117	Mixed Sentences..... 240 Longer Lists..... 241
Tenth Month	*Poem:* Bed in Summer..... 149 *Stories:* Tom's Trip on a Dream Cloud.. 242 The Fountain Angel..... 198	Keeping the Doctor Away..... 170	Drill: Reading directions from the board	Words Cut of Place 255

SUMMARY OF FIFTH READER

	Appreciation See Manual, pages 23, 40, 45	Instruction See Manual, page 53	Information See Manual, page 63	Supplementary See Manual, pages 67, 70
	Page in Reader	Page in Reader	Page in Reader	Page in Reader
First Month	*Stories:* How a Town Was Saved by a Clock ..... 36 The Home of the Dwarfs..... 11 *Dramatization:* How the Lilies Came to France..... 22	The Boy Roosevelt..... 234	Drill: Reading signs	Clear Thinking..... 16 Mixed Classifications... 34
Second Month	*Stories:* St. Francis and the Wolf..... 89 Lost in the Woods..... 38 *Poem:* The Grapevine Swing..... 192 *Dramatization:* Lincoln Carried Her Trunk 33	A Strange Telegraphic System..... 218	Drill: Reading signs	How Well Can You Think?..... 47 Can You Do This One? . 74 Good Thinking..... 78
Third Month	*Stories:* The People of the Desert's Edge 156 Why the Town Hall Fell..... 43 George Washington and the Colt..... 72 *Dramatization:* Acting for the Movies ... 12	In Front of the Inn..... 2 The Training of a Crusader..... 5	America's Wasteful Habit...6	Mixed Classification.... 88 Classification Drill..... 94
Fourth Month	*Stories:* Rose-Bud..... 134 Learning to Grasp the Plot of a Story.... Beyond the Gap..... 80 *Poem:* The Clock..... 15	Pigeons in War Service.. 18	Why He Was Called "Lewis Carroll"..... 206	Do You Think Clearly?. 106 Opposites..... 111
Fifth Month	*Stories:* A Little Story about Some Little People ..... 7 Fire Flies in Japan..... 84 *Dramatization:* Tom's Trip tothe Moon . 49	Henry Hudson, the Lost Explorer..... 26	Reading signs, advertisements, etc.	Answer Quickly..... 124 Clear Thinking..... 125 Obey Orders..... 129
Sixth Month	*Stories:* The Hut in the Forest..... 237 Mollie Pays a Visit to the Unwiseman ... 95 *Poem:* The Garden That Jack Made..... 17	How to Make a Fire in the Stove..... 109	How Stevenson "Made Believe"..... 77	Can You Follow Directions?..... 138 Thrift Problems..... 143 Can You Understand Relationships?..... 154

	APPRECIATION See Manual, pages 23,40, 46		INSTRUCTION See Manual, page 53		INFORMATION See Manual, page 63		SUPPLEMENTARY See Manual, pages 67, 70	
		Page in Reader		Page in Reader		Page in Reader		Page in Reader
Seventh Month	*Stories:* Little Master Misery	241	What Shall I Read?	126	How to use reference books		Nonsense Test	168
	It Takes Two to Make a Quarrel	107					A Test of Understanding	169
	The Voice from the Burning Bush	262					Longer Lists	187
	Poem: Farewell to the Farm	35						
	Dramatization: The Pilgrim and the Hyena	221						
Eighth Month	*Stories:* Why the Spider Spins	195	The Two Charlemagnes	146	Our Country's Fire Loss	188	Another Nonsense Test	190
	The Plagues of Egypt	266					Finding Opposites	191
	Poem: A Song of the Greenwood	42					Mixed Sentences	212
	Dramatization: Can You Act?	198						
Ninth Month	*Stories:* The Baby Who Was Found in a River	259	William Penn, the Great Quaker	171	The use of reference books		How Well Can You Think?	217
	The Path Through the Sea and the Bread from Heaven	274					Distributing Words	230
	Poem: The Land of Story Books	75						
Tenth Month	*Stories:* The Mountain That Smoked	217	Simple outline from a history text book		Who Was Gladstone?	203	Yes or No?	233
	The First Fire Users	280					A Test of Good Thinking	287
	The Pets of Aurore Dupin	283						
	Poem: The Children's Hour	144						

SUMMARY OF SIXTH READER

	Appreciation See Manual, pages 33, 42, 46	Instruction See Manual, page 55	Information See Manual, page 64	Supplementary See Manual, pages 68, 72
	Page in Reader	Page in Reader	Page in Reader	Page in Reader
First Month	*Stories:* Caliph for One Day..... 170 (Learning to grasp plot of a story) The Happy Prince..... 19 *Dramatization:* On the Frontier..... 18	*Outline:* The Eskimo... 2 Rules for Using the Eyes 37	General Pershing's Welcome Home..... 299	Can You Follow Directions?..... 29 Clear Thinking..... 40
Second Month	*Stories:* The New Wonderland..... 11 Feeding French Children..... 30 Genevieve's Letter..... 34 St. George and the Dragon..... 51 *Dramatization:* Acting for the Movies ... 38	*Outline:* Scottish Border Warfare..... 9 What a Chimney Is..... 61	Current events Newspaper clippings	Nonsense Test..... 56 Turning Out the Intruder 57
Third Month	*Stories:* Roosevelt's Favorite Study..... 58 Pietro's Adventure..... 106 Father Domino..... 112 *Dramatization:* The Land of Equal Chance..... 41	*Outline:* What Earliest Men Did for Us..... 124 How to Make a Sun Dial 65	Bristol..... 76	Is It True?..... 62 Yes or No?..... 64
Fourth Month	*Stories:* Franklin Writes for the Newspaper ..... 63 The Count and the Robbers..... 119 How Sella Lost Her Slippers..... 192 *Poem:* Travel..... 35	*Outline:* The Training of a Boy King..... 97 The Mole Awakens..... 117	The Desert Indians' "Fire Bed"..... 105	Putting Words Where They Belong ..... 67 Can You Understand Relationship?..... 89
Fifth Month	*Stories:* "Some Ugly Old Lawyer"..... 103 Why the Echo Answers..... 204 What Mekolka Knows..... 223 *Dramatization:* The Good Giant Wins His Fortune..... 116	*Outline:* The Safest Place 158 Unpatriotic Carelessness. 167	Some Patriotic Mine Workers..... 111	Turning Out the Intruder 96 Adding the Right Words 104 Yes or No?..... 105
Sixth Month	*Stories:* The First Potter..... 180 The Bear's Night..... 228 The Chinese New Year's Day..... 232 *Poem:* The Skeleton in Armor..... 149	*Outline:* The Ghost of Terrible Terry..... 198 Agriculture..... 210	Making Money Earn Money..... 138	Try This..... 136 Putting Words Where They Belong..... 137 Finding Opposites..... 187

SUMMARY OF SIXTH READER—*Continued*

	Appreciation See Manual, pages 33, 42, 46		Instruction See Manual, page 55		Information See Manual, page 64		Supplementary See Manual, pages 68, 72	
		Page in Reader		Page in Reader		Page in Reader		Page in Reader
Seventh Month	*Stories:* "It's Quite True!"	188	*Outline:* The Good Citizen—How He Uses Matches	236	Current events		Tangled Sentences	191
	The Magic Horse	243	The Battle of Morgarten	219	Newspaper clippings		Can You Do This One?	215
	The Fire Spirit	259						
	Dramatization: The Broken Flower Pot	46						
Eighth Month	*Stories:* Otelne, the Indian of the Great North Woods	278	*Outline:* An Indian Buffalo Hunt	68	What Is a Boy Scout?	256	Finding Opposites	222
	Dramatization: Acting for the Movies	156	The Boyhood of a Painter	273			Thinking	255
Ninth Month	*Stories:* "Verdun Belle"	290	*Outline:* Indian Life and Customs	76	Current events		Which Is Right?	288
	The Fairies on the Gump	303	Opening the Great West.	90	Magazines		Another Nonsense Test	296
	Poem: The Inchcape Rock	216			Newspaper clippings			
Tenth Month	*Stories:* A Trip to the Moon	313	*Outline:* Heroes of History	139	Civil Death	277	Can You Understand the Relationship?	297
			The Fight with the Sea	207	What does this mean?		Thinking and Doing	312

SUGGESTIONS AS TO METHOD

PRELIMINARY DRILL EXERCISES FOR FOURTH, FIFTH, AND SIXTH GRADES. ILLUSTRATIONS TAKEN FROM THE FOURTH READER. SIMILAR EXERCISES CAN BE SELECTED FROM THE OTHER READERS

Picture Words

Aim.

To illustrate to the pupils that *printed words* paint *pictures.* This is merely a teaching device and is the simplest way to stimulate thought-getting from the printed page. By means of practice and repetition, it develops in the child a quick comprehension of ideas.

Method.

How many children like "to pretend"?

We are going "to pretend" to paint pictures. For our tools we shall have neither brush nor canvas; but *words* from our books. Certain words have the magic power of painting pictures.

Look quickly on page 134 (Fourth Reader) at the first sentence. Eyes up!

What picture do you see? (A meadow carpeted with flowers.)

Which word makes the picture stand out or makes it vivid? *Carpeted.*

Contrast with "full of", "many", two weak expressions, while "carpeted" expresses the idea of many flowers close together forming a colored design.

Read on. What colors in the picture? Eyes up!

The colors in the picture are white as snow, yellow as gold, blue, *soft purple* (more expressive than merely purple).

What else do you see? The warm sun softens the picture (contrast with a snow scene); the dews brought freshness and contentment. (Contrast with unrest and motion of a windy scene.)

Read the second paragraph. Eyes up!

A new figure in the picture (the butterfly). How is he painted?

He *alights daintily* on the petals of a daisy. Note the color scheme.

During this discussion the teacher should write on the board (without comment) the expressive words that make the picture stand out. Something like this:

Meadow *carpeted* with flowers.
Snowy daisies.
Golden buttercups.
Soft purple violets.
Sun shone *warm*, then *soft* dews to *cool* them.
White and yellow butterfly.
Alighting daintily on the petals.
He *talked* with the daisy.

Which group of these words paints the best picture?
Underline the best picture words.

Watch for "picture words" in a story. A good author always tries to make you see pictures. Close your eyes and see this picture that has been so carefully painted for you by these words.

For future practice lessons try the first paragraphs on page 209, page 165, page 150.

Encourage pupils to bring to class expressive short paragraphs that "paint pictures".

In the fourth grade, since it seems to kill the interest, avoid using the word "description". In oral and written composition urge the pupils to use expressive words or "picture words". They like to do this.

Sound Words

Aim.

To illustrate to the children that printed words convey distinct sound impressions to the mind. Good sound words make you hear the sound.

Method.

Place the following on the blackboard:

The wind *whispered* among the leaves, it *rattled* my shutters and *fluttered* the curtain at my window.

Let some pupil underline the words that express sound.

Each child with paper and pencil try to make a list of all sounds made by the wind.

The wind

moans	roars	sighs	whines
groans	whistles	shouts	cries
shrieks	sings	sobs	howls

In same fashion, list sounds made by a dog, the rain, or a brook.

Contrast pictures as found in two paragraphs; one quiet and peaceful, the other expressing action and strife.

1. I listened to the murmur of a little brook, the chirp of a robin, and the loud caw of a crow. The trees seemed to whisper to me, and from the distant meadow I heard the gentle lowing of the grazing cattle.
2. After the storm, the brook rushed by, the sharp shrill call of the crow sounded from the tree tops; I heard the howl of the dogs pursuing the bellowing cattle. Not far away sounded the shrill chattering of the squirrels.

On page 3, paragraph 2, what words or groups of words make you hear sounds?

Also the following pages 121, 123, 124.

In the story, on page 15, substitute expressive "sound" words for the word "said" as: Shrilly *cawed*, *hooted* the owl, etc.

Action Words

Aim.

To call to the child's attention, words that are expressive of action. This group is readily and easily grasped.

Method.

Some words express action so vividly that we can see the picture before our very eyes, just as when we go to the moving pictures.

Read this from the blackboard quickly.

The storm *swept* over the village. The lightning *snapped* and the thunder *crashed* while the wind *tore up* the trees and *shook* the houses. Everybody *fled* in terror.

Close your eyes. How many saw the picture?

Learn to observe forceful action words. For example, "the horse *dashed* down the road" is more forceful than "the horse *ran* down the road.

Make a list of the "action" words in the poem "The Wind" on page 121.

During reading periods and in the oral and written composition periods encourage the pupils to look for *picture words, sound words, action words.* The best authors use words that express the clearest picture, the keenest sound, the suitable action.

These preliminary drills awake in the pupil the thought-getting idea. He is now better prepared not only to search out, or dig out, leading thoughts, but also to realize that the story is well-written because of its meaningful, expressive language, as embodied in the words and contrasts.

Words are messengers. They carry meaning. The printed page has a message for you. What is the message?

When you are able to grasp the meaning, or to catch the message quickly, you are a good reader.

How fast can you read?

When you run a race do some children run as fast as others?

Have an outdoor race and divide the class into three groups according to their speed, or better, let the children do this themselves.

Make a couple of children responsible to you for the results. After results are given to you, announce that we can also test speed in getting a message from printed words.

Give some well-known test (Monroe, Courtis, etc.).

According to results, divide the class into groups.

Show class averge.

The slower group is stimulated to raise its average in order to raise the standard of the class.

After the test and a discussion of the graphs and results, the pupils will be able to understand the interpretation of silent reading on page 1 of "The Silent Reader". Since much of the success of this work depends on the *individual effort*, be careful to let each pupil feel the aim of the lessons through the reading of this little introduction.

There are three rules the teacher should follow:

1. Let the *individual* do the work.
2. Watch *eyes and faces* to see registered there appreciation of the article read.
3. Do not depend on intuition to test the individual growth or class progress; but *test* from time to time the speed and accuracy by means of simple drill exercises and standard tests.

"Silent Reading" can be taught by the teacher who follows a systematic program; and speed and accuracy can be learned by the pupil making the effort under carefully thought out teaching methods.

READING FOR APPRECIATION OR ENTERTAINMENT

FOURTH, FIFTH, SIXTH READERS

(*a*) *Explanation.*

All children love to read stories. Perhaps they find in stories experiences and opportunities which they dream of, and which circumstance has denied them; at any rate, they are able to give their fancy full play, and the result is a delightful, childlike simplicity or belief in the marvelous. Since the real value of a story is in the way it makes you feel, surely the best test of a child's understanding and appreciation of a story is to let him "tell" you how he feels, or better yet, encourage him to "show" you how he feels. Therefore, in the following outline much attention has been given to dramatization, acting for the movies, and discussions about the spirit of the story and how it makes you feel.

(*b*) *Material.*

Fables, fairy tales, folk tales, myths, stories of adventure and of real life, poems.

(*c*) *Procedure.*

To stimulate and develop the thought-getting power:

1. Read silently and quickly.
2. Read with purpose:
   (*a*) Bring a problem to the reading.
   (*b*) The reading may suggest a problem.
   (*c*) A new problem may grow out of the reading.
3. Test speed by means of speed drills and by a comparison of the individual scores.
4. Test comprehension by means of:
   (*a*) Facial expression.
   (*b*) Dramatization.
   (*c*) The pupil's ability to tell stories to another

child or to the class, to another class, or to the assembly.

(*d*) The pupil's ability to discuss the plot of the story, the hero, or the leading characters, the most interesting scene, the climax.

(*e*) The pupil's ability to make an outline of the narrative; to divide the story into headings or topics.

(*f*) The pupil's ability to answer problems set before him, to suggest new problems, or to answer thought-provoking questions.

(*g*) The pupil's ability to read orally a small thought unit. Is the thought back of the words?

5. Test appreciation of poetry by means of:

(*a*) Facial expression.

(*b*) Pupil's ability to see "pictures" or to hear "sounds" expressed in the poems.

(*c*) Pupil's ability to understand the thought of the poem and to feel the rhythm and beauty of the lines.

FOURTH READER

Stories for Appreciation or Entertainment

Helping the Child to Make Headings

The ability of the child to grasp the main facts of the story may be tested by asking him to write titles for paragraphs and headings or topics for parts of the story. If these headings are written quickly and suggest only the important ideas, there will be no danger of over-analysis. These exercises should not detract from the spirit of the story, they should serve rather as a means of bringing out the big ideas in the narrative, and so should systematize the child's thoughts.

For fourth grade children explain that the big facts in a story are like the signposts on the roads. They occur at more or less regular intervals during a journey and point the way to the

place beyond. It is not necessary to have them too near together; but, if they are too far apart, there is danger of the traveler losing his way. Children who are fortunate enough to have taken trips in automobiles will know exactly what you mean.

For example: "The Great White Feather", page 62.

The first sign might be marked

A RACE

the next,

THE GIANTS WIN

the third,

RESCUE OF GRANDSON

These posts come near together in the story; but are necessary to the unfolding of the story. The fourth post,

THE PROPHECY

is further on.

Keep directions concise. You cannot print too much on the signboard. If one of these posts is omitted, you lose your way on the road, and, if one of the *big facts* of the story is left out, a person unfamiliar with this story would not understand it.

Digging the big ideas out of a story is difficult for fourth year children. This device helps them to visualize the meaning. After several practice lessons, they will be able to select topics easily and rapidly.

THE GREAT WHITE FEATHER, page 62

The Problem.

1. Make a list of the important happenings to be used as a guide to tell the story. Lists should be placed on blackboard.
2. Speed. Raise hands when through.

The Solution.

The sign posts in the story are as follows:

The medicine man runs a race.
The giants win and demand the children.
The old man's rescue of his grandson.
The prophecy.
The white feather.
The dream—The wooden man.
Chacopee's great strength.
He digs up the wooden man.
The wooden man was a god the giants had stolen.
The wishing pipe.
The mission and the advice, "Go and be wise".
Chacopee's race.
His meeting with the wise giant.
The wise giant and his dog set out for the north.
The two daughters of a great chief.
The dog and the younger sister.
The giant and the elder sister.
The dog changes into a young man.
The real chief of the White Feather.
The giant changes himself into a wolf.
Chacopee marries the chief's daughter.

A BRAVE LITTLE FRENCHMAN, page 204

Aim.

To find main points of an interesting narrative.

The Problem.

1. Read for interest.
2. Make a list of important facts or plan the signposts for the story.
3. Speed.

The Solution.

1. French troops enter village between France and Germany.
2. The captain seeks information.

3. Pierre offers to help the captain.
4. He is captured by the German soldiers.
5. The prison.
6. His escape.
7. He gives the captain the needed information.

Discussion.

Do the signposts (or the facts) point to the main roads?

Discuss the questions at end of story. This discussion will bring out leading facts which may be checked off on pupils' lists. Same type lesson—"Tom's Trip on a Cloud," page 242.

To Show the Child How to Make an Outline

The making of even a simple outline is perhaps one step more difficult than the writing of headings. It involves thinking of the story in terms of "The Introduction," "The Heart of the Story" or "The Body of the Story", and "The Conclusion" or "The Climax". It is not necessary that the child know any technical terms; what he does know is, that the story begins, it weaves a plot, it ends, and that at the end of an interesting story there is generally a surprise or a climax. It would look like this:

1. The introduction or the beginning.
2. The heart of the story.
3. The surprise at the end.

Under each of these divisions, or in each of these boxes, are found several important facts that are necessary to the framework of the story. Writers build a story as carpenters would a frame house. What do you think the framework of this story would look like?

To illustrate:

A LITTLE SOLDIER OF FRANCE, page 7

Ask the children to read the story through quickly.

When most of the children have finished, ask them to write an outline of the story trying to make the big facts stand out.

A discussion might follow this work, and the outline as finally worked out on the blackboard might be as follows:

1. The introduction.
   (*a*) The people—Marcel and Leon, orphans.
   (*b*) The place—A French village.
   (*c*) A description of the children and their parents:
      1. The mother's dying message to Leon.
      2. Leon's care of Marcel.
2. The German Raid.
   (*a*) What the Germans did in the peaceful village.
   (*b*) Leon at work. Marcel asleep. Leon goes away on an errand. His return.
   (*c*) The orphanage burns and Leon runs to rescue Marcel.
   (*d*) His escape to the woods with Marcel.
3. The coming of the big American.
   (*a*) The soldier picks Leon up and hugs him.
   (*b*) Kisses and carries Marcel.
   (*c*) The American is proud to know Leon and declares he ought to have the country's cross of honor.

Recitation by topics. Assign the five topics at end of story, on page 12, to five different children. The first two topics, "How Leon came to have charge of Marcel", and "How Leon took charge of Marcel", should cover the facts included in the introduction of the story. Let the children feel that all these facts are necessary for the future development of the story.

The next two topics, "Where Leon and Marcel were when the Germans came" and "How Leon went back and got Marcel," should include all facts in the body of the story under the heading "The German Raid".

The last topic should include all facts in the climax or "The Coming of the American".

The children ought to be led "to sense" the three parts of this simple story. If they have difficulty in doing this, make a blackboard outline quickly by means of rapid questions, and ask the class to keep an eye on the outline and check up as each child gives his topical recitation. After the recitation, discuss with the

class the ability of the speaker to cover the main points of the story.

Another method of teaching comprehension is to test the *child's ability to tell stories, to discuss them, and to interpret the characters.*

To illustrate:

WHY THE MOON CHANGES, page 74

Read the problem and the story.

Discussion.

Have you decided why the moon is so changeable?

Let a pupil tell the class about each of the following:

The tired blacksmith.

The coming of the magician.

The blacksmith's wish.

The blacksmith changed into four things:

1. A great rock on the mountain side.
2. A stone-cutter.
3. The sun.
4. The moon.

Because the blacksmith was so changeable, the moon changes.

With which change would you have been satisfied?

Do you know any changeable people?

Do you like this story? Why?

Which part is the most interesting? Why?

What makes the story exciting?

This is an excellent story for re-telling to younger children or to another class. Urge the class to notice the skill with which the story-teller brings out the contrasts in the different existences. The life of the rock on the pleasant mountain is a good picture. (The soft breezes blew, the trees whispered softly, the pretty bird came.)

The life of the stone-cutter:

Rough ground which blistered his feet.

Many stones in sunny places and sun was hot.

His life as the sun:

A great, round, yellow ball of fire.
Rode high in the heavens.
Gave light and heat to all the earth.
He felt very warm himself.

His life as the moon:

He felt cold. "I am freezing," he said.

Try the telling of this story by relays, that is, let one child commence the story, let the next take up the narrative of the blacksmith's life as a rock on the pleasant mountain; the next, his life as a stone-cutter; the next child his life as the sun, and the last child may finish the story.

The following stories may be tested by means of these methods:

	PAGE
The Debt	2
A Little Soldier of France	7
Cock-Alu and Hen-Alie	15
The Great White Feather	62
The Red Rubber Ball	71
Why the Moon Changes	74
The Open Gate	79
Molly Meets the Unwiseman	122
The Discontented Cloud	145
Finding Treasure	150
The Little Maid of Norway	165
The Fountain Angel	198
The Story of Joseph	216
The Stolen Honey	94
The Hare and the Tortoise	105
Seeing Things	107
The House where Goldilocks Visited the Bears	110
Momotaro's Friends	116
The Tale the Zebras Tell	119
The Butterfly Who Made the Flower Happy	134
How the World Came to an End	161
My Friends in Misfortune	189
A Brave Little Frenchman	204
Tom's Trip on a Dream Cloud	242

FIFTH READER

Stories for Appreciation or Entertainment

Helping the child to make headings. Refer to Fourth Grade, page 16 of Manual.

To illustrate:

The following stories may easily be divided into topics:

	PAGE
How a Town Was Saved by a Clock	36
St. Francis and the Wolf	89
The People of the Desert's Edge	156

These topics may be used as guides and helps in an oral reproduction. Ask the class to keep an eye on the topics and check up as each child gives his topical recitation. After the recitation, discuss with the class the ability of the speaker to cover the main points of the story.

For the convenience of the teacher, the following outlines are given. They suggest the points that should be covered when discussing the main topics. These outlines should not be given to the children; the pupils should be taught to grasp the necessary details under the main topics and should be quick to realize the omission of the necessary facts.

HOW A TOWN WAS SAVED BY A CLOCK, page 36

1. The keeper of the gate:
   - (*a*) The place—Basel, Switzerland.
   - (*b*) The keeper—an old man.
   - (*c*) His duty—to guard gate of town so that no enemy might enter.
   - (*d*) Suspected traitors within town.
2. The traitors' plot:
   - (*a*) One night keeper saw shadows.
   - (*b*) Heard whispered, "When clock strikes twelve".
   - (*c*) Knew traitors would open gate to enemies at midnight.
3. A plan to save the town:
   - (*a*) No time to get help.

(*b*) Keeper climbed stairs of tower to clock.
(*c*) One long note heard.

4. The failure of the plot:
   (*a*) Traitors astonished—thought they had slept past midnight.
   (*b*) Dared not open gate.
   (*c*) Enemy crept away.
   (*d*) Gate-keeper honored by mayor.

SAINT FRANCIS AND THE WOLF, page 89

1. What kind of a man St. Francis was:
   (*a*) Wise, kind, loving, helpful.
   (*b*) Taught others to be good.
   (*c*) Called birds and animals his brothers.
2. What harm the wicked wolf did:
   (*a*) Killed sheep.
   (*b*) Attacked travelers.
   (*c*) Terrorized the people.
   (*d*) People asked aid of St. Francis.
3. How St. Francis tamed the wolf:
   (*a*) His courage in presence of fierce beast.
   (*b*) His command: "Brother Wolf, come hither. I command you in the name of God not to hurt me".
   (*c*) Wolf lay down at his feet.
   (*d*) St. Francis suggested that wolf keep the peace if neighbors will feed him all his life.
   (*e*) Wolf agreed and followed St. Francis to the square.
   (*f*) Amazed people promised him food—gave thanks that wild beast had been tamed.

THE PEOPLE OF THE DESERT'S EDGE, page 156

1. Hakim, his family, and his friend:
   (*a*) The place—Algeria, in Africa.
   (*b*) The people—Arabs.
   (*c*) Hakim and his family—give names of each.
   (*d*) His little friend—Yussuf.

2. The soil and the climate where Hakim lived:
   (*a*) Very dry—a little rain in winter only.
   (*b*) No streams or springs for miles.
   (*c*) Always warm.
3. How each of the animals helped the Arabs:
   (*a*) Camels:
      1. Carried heavy loads.
      2. Hair woven into cloth.
   (*b*) Donkeys—carried loads.
   (*c*) Sheep—gave their wool.
   (*d*) Goats:
      1. Skins made into water bottles.
      2. Milk and meat used for food.
      3. Hair woven into rope.
4. What the Arabs ate—meat, milk, barley bread, little water.
5. How the Arab men divided their work:
   (*a*) One always at the camp.
   (*b*) One had to get water.
   (*c*) One stayed with the sheep.
   (*d*) One stayed with the goats.
   (*e*) One stayed with the camels and donkeys.
6. Hakim's school:
   (*a*) With the men, learning to care for the animals.
   (*b*) Father taught him chapters from Koran while animals grazed.
7. How Hakim's mother made his clothes:
   (*a*) Spun wool into yarn.
   (*b*) Wove it into cloth.
   (*c*) Made white wool robe, called "burnoose" for Hakim.
8. How she made a rug:
   (*a*) Her yarn—black and white.
   (*b*) How she dyed white yarn—red, yellow, green.
   (*c*) Figures of camels, men, tents, trees woven into rug.
   (*d*) Time required to make a rug seven feet long—very valuable.

9. The crop of barley:
   (*a*) Planted in November by scratching soil with pieces of wood.
   (*b*) Guarded all winter by Selim and his family while other Arabs had gone South.
   (*c*) Others returned in time to harvest the crop.
   (*d*) Each family received three sacks full of barley.
10. Making bread:
   (*a*) Barley beaten out of heads by the women with sticks.
   (*b*) Grain ground between two stones of the hand-mill.
   (*c*) Barley loaf made—a great treat.

LEARNING TO GRASP THE PLOT OF A STORY

This involves thinking of a story in terms of:

1. The Introduction, or The Setting.
   - (*a*) Characters. Who?
   - (*b*) Time. When?
   - (*c*) Place. Where?
   - (*d*) Necessary circumstances.
2. The Body, or The Heart of the Story. (This is where the action begins.)
3. The Conclusion—The Climax. (Usually tells result, gives the surprise. It is generally the shortest part of the story.)

Ask questions similar to the following:

Who are the leading characters in this story?
Where is the scene laid?
Why is it necessary to mention certain details?
What makes this story so interesting?
When is the story most exciting?
Did the writer keep you excited for a long time?
If you had been the hero, what would you have done?
How did he feel? How would you have felt?

Sometimes a plot may be expressed in a few words; it may even be suggested by four words. For practice work, ask a child to weave a plot around four suggestive topics. This makes an excellent oral English lesson.

1. An airplane—a fort—a man—a dog.
2. A submarine—a sail boat—a boy—a fisherman.
3. A boy—a girl—a rowboat—a dog.
4. A man—a dog—a horse—a forest.
5. A boy—his father—Indians—a gun.

Almost any plot can be boiled down to a few main characters and places. Stories will suggest similar stories. For instance, ROSE-BUD, page 134, suggests weaving a plot around such words as

King	Queen	} or	{ King	His daughter
Fairy	Princess		{ A dwarf	Spinning wheel

Children like to write little plays suggested by stories. Try writing a play suggested by ROSE-BUD.

After the pupils have had practice in grasping the plot of a story, they find it easier to reproduce the story and to tell the consecutive parts with clearness. The following outlines are for the eye of the teacher only, although if the pupils fail to grasp necessary thoughts, the teacher should develop from the class as a whole, an outline of the misinterpreted facts. This will clear up any vague points. Sometimes a re-reading is necessary, but pupils should form the important habit of getting accurate thoughts during the *first* reading.

A LITTLE STORY ABOUT SOME LITTLE PEOPLE, page 7

1. Setting:
   - (*a*) Who—two little mice, Mr. and Mrs. Johnny Shortnose.
   - (*b*) When—July 4th.
   - (*c*) Where they were:
     1. In nursery to see toy soldier parade.
     2. In street to watch the two-legged giants celebrate.
2. The adventure with the fire-crackers:
   - (*a*) Explosion of fire-crackers directly back of Mr. and Mrs. Shortnose.
   - (*b*) Both fall into gutter. Mr. Johnny's whiskers singed. Mrs. Johnny's nerves ruined.
   - (*c*) Cross street to square.
3. Mr. and Mrs. Shortnose's picnic:
   - (*a*) Cake and lemonade being served.
   - (*b*) Mr. and Mrs. S. sit under table—enjoy crumbs.
   - (*c*) Mrs. S. falls asleep.

4. Johnny's adventure with the lemon peel:
   (*a*) Mr. J. decides to climb table leg and peep at people.
   (*b*) Reaches for delicious lemon peel—loses his balance. Falls into bucket of lemonade.
   (*c*) Climbs up on big iceberg—calls for help.
   (*d*) Mrs. J. wakens and runs to his rescue—pulls him up on strips of her skirt.
   (*e*) Both fall on grass exhausted—return home having had too much excitement.

THE HUT IN THE FOREST, page 237

1. Introduction:
   (*a*) The hut made of pine logs in a snow-covered forest.
   (*b*) The people:
      1. Maroosia.
      2. Her brother—Vanya—orphans.
      3. Old Peter, the grandfather, who cared for the children.
2. Peter's Return:
   (*a*) His greeting and welcome.
   (*b*) Preparations for supper.
   (*c*) Description of the samovar.
3. What they had for supper:
   (*a*) Black bread.
   (*b*) Soup in a big bowl.
   (*c*) Tea with sugar.
4. The Story Hour:
   (*a*) Children request a new story.
   (*b*) Old Peter begins the story called

LITTLE MASTER MISERY, page 241

1. The peasant brothers:
   (*a*) One cunning and rich—moves to town—gets more wealth.
   (*b*) The other—kind but very poor.
2. The poor brother's troubles:
   (*a*) Loses his money and his crops.

(*b*) Wife and children hungry.

3. Decides to ask aid of wealthy brother:
   (*a*) His arrival at the beautiful house.
   (*b*) Rich brother listens to sad story.
   (*c*) Promises help in return for a week's hard work.
   (*d*) Poor brother receives one loaf of bread and an invitation to a feast.
4. Poor brother returns home—wife disappointed but promises to attend the feast.
5. The feast:
   (*a*) Rich brother ignores poor relatives.
   (*b*) Poor peasants get no food.
   (*c*) Start home hungry and sad.
6. The homeward journey:
   (*a*) Poor brother starts to sing.
   (*b*) Weak voice joins him.
   (*c*) Master Misery is discovered.
   (*d*) He goes home with the peasants.
7. Master Misery as a guest:
   (*a*) Always complaining.
   (*b*) Compels peasant to sell all he owns to get money to buy vodka at the tavern.
   (*c*) Finally peasant has nothing left.
8. Misery's plan:
   (*a*) Tells peasant to borrow cart and oxen.
   (*b*) Directs him to drive to a big stone in a certain field.
   (*c*) Orders peasant to lift stone.
   (*d*) A deep hole filled with gold pieces is seen.
   (*e*) Peasant piles the gold into the cart.
9. The peasant's trick:
   (*a*) Tells Misery to jump in the hole and look for another gold piece.
   (*b*) He rolls the stone over the pit.
   (*c*) Misery is shut in.
10. The peasant's use of his gold:
   (*a*) Builds a fine home.

(*b*) Wife and children happy.
(*c*) Kind to his neighbors.

11. The peasant invites his wealthy brother to a feast:
    (*a*) Merchant amazed to see brother's wealth.
    (*b*) Is treated kindly and courteously.
    (*c*) Hears the story of Master Misery.
    (*d*) Is very jealous.
12. The merchant brother's plan to release Misery:
    (*a*) Goes to the field and lifts the stone.
    (*b*) Misery jumps upon him.
    (*c*) Accuses him of shutting him in the pit.
    (*d*) Goes home on his shoulder.
13. Misery in the merchant's home:
    (*a*) Makes the merchant spend all his money in the tavern.
    (*b*) Merchant becomes as poor as his brother had been.
14. The merchant's scheme to get rid of Misery:
    (*a*) The game of hide-and-seek.
    (*b*) Misery shut in the hub of a cart wheel.
    (*c*) Merchant throws the wheel into the river.
    (*d*) Returns home to make money again.
    (*e*) Misery escapes somehow, for he is still wandering around.

WHY THE SPIDER SPINS, page 195

1. The goddess of wisdom—Minerva:
    (*a*) Minerva also a clever needlewoman.
    (*b*) Delighted to help all women with embroideries and tapestries.
2. Arachne:
    (*a*) Most skillful of all women in weaving.
    (*b*) Very proud of her work.
3. Minerva's visit to Arachne:
    (*a*) Her object—to praise and reward Arachne.
    (*b*) Arachne foolishly challenges Minerva to a contest.
4. The contest:
    (*a*) Goddess very angry.
    (*b*) Agrees to contest with idea of punishing Arachne.

(*c*) Arachne's beautiful tapestry—a magic bull carrying Europa through the sea.

(*d*) Minerva's wonderful picture of a debate among the gods.

5. The result of the contest:
   (*a*) Arachne sullenly acknowledges herself surpassed by the goddess.
   (*b*) Minerva punishes Arachne by changing her to an ugly spider—Spider spins because Arachne was so skillful a spinner.

THE BABY WHO WAS FOUND IN A RIVER, page 259

1. Introduction:
   (*a*) Pharaoh's fear at the increasing number of the Israelites.
   (*b*) The cruel treatment of the Israelites by the Egyptians.
   (*c*) The order that all boy babies should be killed.
2. The birth of a Hebrew boy baby:
   (*a*) His mother hides him as long as possible.
   (*b*) She puts him in a little "ark" which she has made.
   (*c*) She places the ark among the reeds in the river.
   (*d*) She and the little sister Miriam watch it.
3. The arrival of Pharaoh's daughter at the river:
   (*a*) The princess orders the ark brought to her.
   (*b*) Her love for the beautiful baby.
4. Miriam runs to the princess:
   (*a*) Asks if she shall find a nurse for the baby.
   (*b*) Brings the baby's own mother.
   (*c*) Princess orders the mother to care for the child until he is old enough to live in the palace.
5. Moses in the palace:
   (*a*) Princess names him "Moses", meaning "Drawn out".
   (*b*) He is brought up as the son of Pharaoh's daughter.
   (*c*) He receives a splendid education.

STORIES FOR APPRECIATION OR ENTERTAINMENT

The following stories in the Fifth Reader may be taught by the above methods.

PAGE

A Little Story About Some Little People 7
The Home of the Dwarfs 11
How a Town Was Saved by a Clock 36
Lost in the Woods 38
Why the Town Hall Fell 43
Tom's Trip to the Moon 49
George Washington and the Colt 72
Beyond the Gap 80
Fire-flies in Japan 84
Saint Francis and the Wolf 89
Mollie Pays a Visit to the Unwiseman 95
It Takes Two to Make a Quarrel 107
Why the Butterfly's Wings Are Painted 112
The Golden Bird 115
Rose-Bud 134
The Thrifty Beaver 139
The People of the Desert's Edge 156
The Two Maidens, the Gawo-tree, and the Lizard 164
Why the Spider Spins 195
Why the Squirrel Saved for the Future 200
How Gladstone Obeyed His Father 203
The Checker Board Dress 205
Gerry of the Signal Corps 207
The Fox and the Cock 213
The Two Dolls 226
The King and the Heartsease 231
The Hut in the Forest 237
The Baby Who Was Found in a River 259
The Voice from the Burning Bush 262
The Plagues of Egypt 266
The Path Through the Sea and the Bread from Heaven 274
The Mountain that Smoked 277
The First Fire Users 280
The Pets of Aurore Dupin 283

SIXTH READER

Stories for Appreciation or Entertainment

(*a*) *Learning to Grasp the Plot of a Story.* For explanation see page 27 of the Manual. To illustrate:

The following stories in Sixth Reader may be taught by this method:

	PAGE
The Happy Prince	19
Saint George and the Dragon	51
Pietro's Adventure	106
The Count and the Robbers	119
Caliph for One Day	170
How Stella Lost Her Slippers	192
The Magic Horse	243
Otelne, the Indian of the Great North Woods	287
The Fairies on the Gump	303

(*b*) *Developing the ideas behind the printed words by means of thought-provoking questions,* Avoid asking fact questions.

To illustrate:

CALIPH FOR ONE DAY, page 170

The setting—City of Bagdad.

Can you describe the evening scene?

The young man—What was he doing?

What effect did his actions seem to have on people?

Describe his meeting with the strangers and their surprise.

Do you think such an invitation could be extended to-day? Was it considered "queer" in those days?

The Body of the Story:

Who will offer to find out more about a Caliph and his court?

Abu Hassan's story: Read it to us, or tell it to the class.

Under similar circumstances would your friends desert you?

Suppose you had been one of Abu Hassan's friends, what would you have done?

What do you think of his desire for revenge?

Would you care to be Caliph for a day? Why? or Why not?

A pinch of white powder, and what happens?

Can you think of any other stories where similar magic is used?

After all, Abu Hassan was a clever man. He did not lose his head.

How did he act? Did he accomplish his wish? Was he in danger?

Do you think the Caliph was generous, or did he want a day's pleasure?

The Conclusion:

How do you feel after a wonderful time?

Do you believe Abu Hassan thought it better to have the excitement of adventure or to live without it?

(*c*) *Method of handling the long story:*

1. When a long story is being read for appreciation, portions of it should frequently be assigned to be read at home. A particularly interesting story begun in class may be assigned to be completed at home. This home reading should be followed by class discussion of the material read.

During the silent reading period in school the teacher should give individual assistance and general supervision. Silent reading for appreciation should invariably be followed by discussion in class to make sure that the pupils have taken in the thought and spirit of the selection.

2. When each child has a different book, or when each child has a different story, or when small sections of the class each has a different story or book:

(*a*) First period to be devoted to distribution of books or stories and reasons for selection. A discussion of the way in which story is to be read and the kind of report expected.

(*b*) Read story through once rapidly.

(*c*) Re-read entire story or certain parts to study detail (at home or at school).

(*d*) Re-read again and prepare report (at home or at school).

(*e*) Giving reports to the class. Discussion of reports in class.

Reports should not necessarily mean a reproduction of the entire story. They might be:

1. A reproduction of the plot.
2. A description of a leading character.

3. A solution of a presented problem.
4. Making a list of important consecutive events.
5. A discussion of the climax.

STORIES FOR APPRECIATION OR ENTERTAINMENT IN THE SIXTH READER

	PAGE
The New Wonderland	11
The Happy Prince	19
Feeding French Children	30
Genevieve's Letter	34
Saint George and the Dragon	51
Roosevelt's Favorite Study	58
Franklin Writes for the Newspaper	63
"Some Ugly Old Lawyer"	103
Pietro's Adventure	106
Father Domino	112
The Count and the Robbers	119
Caliph for One Day	170
The First Potter	180
"It's Quite True!"	188
How Stella Lost Her Slippers	192
Why the Echo Answers	204
What Mekolka Knows	223
The Bear's Night	228
The Chinese New Year's Day	232
The Magic Horse	243
The Fire Spirit	259
Otelene, the Indian of the Great North Woods	278
"Verdun Belle"	290
The Fairies on the Gump	303
A Trip to the Moon	313

DRAMATIZATION

Fourth, Fifth, Sixth Readers

Dramatization is the easiest and simplest way of leading children into the habit of searching for all the important ideas in a story. It tests the extent to which a child has grasped those ideas as well as his understanding of the spirit of the story. If a child reads carelessly and then attempts to act, he fails. Through this experience, he learns that in order to act successfuly he must read accurately. Dramatizations are rarely successful after one reading; the story must be read once and then discussed in class, or, if it is a long and difficult story, it may be read twice or even several times before an attempt is made to dramatize it.

The wise teacher never loses sight of the aim of this method—to test the child's grasp of the ideas—therefore, no time should be wasted in elaborate performace or in a tiresome search for properties. Allow the imagination room to develop. The children may indicate the teacher's desk and say, "This is a cave", and John creeps under the desk· or they may say, "This is a tree", and John climbs on top.

The teacher must be familiar with the story, the characters, the various scenes and the action, in order to advise the children and to keep the play moving. The following dramatizations are for the eye of the teacher only and are merely suggestions of what may be done; very fine dramatizations may be given by classes and they will vary from the words given here.

FOURTH READER

The following are good stories to play:

	PAGE
The Goat, the Lion, the Leopard, and the Hyena	31
The Giant's New Year	48
The Spider and the Lion	154
The Three Swords	175
A Lost Brother Found	233

THE SPIDER AND THE LION, page 154

Persons in the Play:

GIZO, the cunning spider
ZAKI, the foolish lion
THE SPOTTED BUSH-FOWL
GARA, the white ant
The BUSH-BUCK, being Gizo in disguise

Place of the Play: In a forest, near a stream.

Scene: A fire. Gizo frying fish that he has caught. Delicious smells have been blown into the forest, and Zaki is seen coming toward the fire.

ZAKI.—What are you doing?

GIZO.—I am frying fish.

ZAKI.—Give me one, for I am hungry. (*Gizo, hungry but afraid to offend Zaki, gives him the smallest.*) Now give me another. (*Swallows it—licks his lips.*) Now another. (*Finds it sweeter still.*) Now give me all the rest. (*Gizo's eyes fill with tears—he is so hungry.*) Why, Gizo, you are crying. Are you unwilling to give me the fish?

GIZO (fearfully).—Oh, no, Zaki, I am not crying. The smoke got into my eyes. (*Gizo quietly weeps, Zaki goes on eating. The Bush-fowl struts by.*)

BUSH-FOWL.—Kuker! Kuker!

GIZO.—Vain creature! Just look at her showing off her airs before me! She does not even greet me. And yet it was I who gave her beautiful spotted coat feathers.

(*Zaki, foolish and vain, longed for a coat like the Bush-fowl.*)

ZAKI.—Gizo, did you really make her beautiful spotted feathers?

GIZO.—Yes, I made them for her.

ZAKI.—Oh, Gizo, won't you make me a spotted coat too?

GIZO.—Oh, yes, Zaki, I will. But it will be difficult, and I need a lot of things.

ZAKI.—What do you need?

GIZO.—First I need the skin of a bush-cow,

ZAKI.—That's easy enough. (*Rushes off into the bush, and kills a cow, drags it to Gizo, who skins it and cuts it into strips.*) Now will you make me a spotted coat?

GIZO.—Not till I find a Kazaura tree. It must be a strong one too. Hit it with your chest; if it moves, it will not do. You must find one that will not move when you hit it with your chest.

(*Zaki rushes away—soon returns.*)

ZAKI—I have found one.

GIZO.—Now we must make a fire. Come over under the Kazaura tree. Put the meat of the cow on the fire. Now, Zaki, lie down close to the tree, and I will tie you to it. (*Ties Zaki with strips of cow-skin*). Is there anywhere I have not tied you? Can you move?

ZAKI (*stirring*).—Here is a place you have not tied. (*Gizo ties that part securely. Gizo heats a skewer red hot and burns spots on Zaki's skin, while Zaki roars with pain.*) Gizo, unfasten me! Let me go!

GIZO (*still burning spots*).—Chuiwi! That's for my smallest fish! Amivai! That's for my kulume fish! Amavai! That's for my elephant-of-the-water fish.

(*Gizo and his family leave, carrying the cow meat.*)

GARA, THE ANT (*stops to look at Zaki*).—I could free you, Zaki, but you might kill me.

ZAKI.—Oh, no, Gara, I'll give you the meat of the bush-cow if you free me.

(*Gara gnaws the strips. Zaki rushes away to kill Gizo. Gizo covers himself with the skin of the bush-buck.*)

ZAKI.—Bush-buck, have you seen Gizo, the Spider?

BUSH-BUCK (*Gizo, in disguise*).—No, I hope I never see that evil-headed person again.

ZAKI.—I seek Gizo. Why should I not do so?

BUSH-BUCK (*sobbing*).—He is doing evil in the bush. See how thin and ill I am. I quarreled with him. He pointed his finger at me, and I wasted away. Whoever offends him comes off badly.

ZAKI (*terrified*).—I beg of you, if you see him, do not tell him I was looking for him.

BUSH-BUCK.—I promise I will not.

(*Zaki runs off wildly. Gizo throws off bush-buck's skin and runs after him.*)

GIZO.—Where is Zaki? Does he wish to quarrel with me? Only let me see him!

ZAKI (*bowed to the ground with terror.*)—Oh, no, I am not looking for you. I do not wish to quarrel with you. I am very sorry I ate all your fish.

GIZO.—Very well. But if I find you following me, you will see trouble. If you go away quickly, I will forgive you. You despised me once. Now you are afraid of me.

(*Zaki slinks away. Gizo follows slowly.*)

FIFTH READER

The following are good stories to act:

	PAGE
HOW THE LILIES CAME TO FRANCE	22
LINCOLN CARRIED HER TRUNK	33
TOM'S TRIP TO THE MOON	49
THE PILGRIM AND THE HYENA	221

HOW THE LILLIES CAME TO FRANCE, page 22

Persons in the Play:

CLOVIS
THE KNIGHT
SIGEBERT
THE PAGE
THE QUEEN
THE ANGEL
THE FRANKISH TROOPS

Place of the Play: France in the Olden Times.

ACT I. THE THREE TOADS

Scene: Outside Clovis's Castle

(*Sigebert, Clovis's son, watching for his father's return. The*

noise of returning soldiers is heard, and the army comes into view; the leader carries a shield bearing three toads blazoned on it.)

(*Sigebert throws himself into his father's arms.*)

SIGEBERT.—My father, my father! You are home again! Those horrid toads got dented again to-day. Some day they will let an arrow or a spear go right through them to kill you!

THE KNIGHT.—'Tis true, sire. The toads bring you no safety; sometimes it seems as if they brought you defeat also.

ACT II. A DREAM

Scene: A sunny day in a field of lilies

(*Sigebert and a gleaming angel are seen standing in the field. The angel bears a blue shield emblazoned with three golden lilies.*)

THE ANGEL.—These are the flowers of France, Sigebert. Tell your father that if he bears a shield like this into battle, if he bears these lilies on his banner, then he may follow them safely through danger—the angels will be with him.

(*Sigebert wakes—hears the troops in the courtyard, and hurries away.*)

ACT III. THE LILIES COME TO FRANCE

Place: Courtyard of Castle. Troops busily preparing to march.

Scene 1

(*The page hands the King the shield emblazoned with three black toads.*)

SIGEBERT.—Father, Father, do not carry the toads. Listen to my dream! A flaming angel showed me a blue shield bearing three golden lilies. If you will carry that shield, and a banner like it, you will be safe in all danger, for the angels will guard you.

THE QUEEN.—Carry the lilies, my lord!

ALL.—Carry the lilies!

CLOVIS.—I will. If I win this victory, I will carry them always.

(*All wait, a new shield and banner are finally brought in, and the company, headed by the King, march away.*)

Scene 2

Place: Courtyard of the Castle

(*Sigebert alone, looking anxiously toward the road over which his father marched away. A flare of trumpets—troops come marching back.*)

SIGEBERT (*throwing himself into his father's arms*).—Father, you have brought back your shield undented!

SIXTH READER

These are good stories to dramatize:

	PAGE
ON THE FRONTIER	18
THE LAND OF EQUAL CHANCE	41
THE BROKEN FLOWER-POT	46

The plot in these stories may suggest similar plots and the pupils ought to be encouraged to write original plays.

READING POETRY FOR APPRECIATION OR ENTERTAINMENT

FOURTH, FIFTH, SIXTH READERS

We enjoy poetry because of the rhythm of the lines and the beauty of the words. In order to be sure that the children feel the music and poetry of the song, all poems should be read through without interruption. Have the children read the poem silently. Watch their faces for expression. When sufficient time has been allowed, close the books. Suggest that the "pictures" in the poems be described. Ask for illustrations of rhyme. Do you remember some lines or some words that rhyme? Could you illustrate the rhythm of this song either by swinging your arms, or your body, or clapping your hands? Which stanza did you like best? Why?

Since over-analysis destroys the spirit, avoid a tendency to discuss the selection in too great detail. It is not necessary to know all the words of a selection to enjoy reading it. There should be no distracting discussion of non-essentials. Difficult words or obscure allusions should, as far as possible, be treated in advance of the lesson, but poems selected for silent reading should never be difficult. The beauty of poetry is in the music of the lines. If the children feel the spirit of the selection they have read successfully.

It is most important that pupils get the habit of hearing the words mentally as they read silently. Probably the chief reason why many people do not enjoy poetry is that they fail at this point. It is a good plan to go over a line or two at a time; then ask pupils to listen as you beat time and see if they can imagine that they hear the words. Those who do will usually be able to repeat them from memory. On the same principle, pupils should be taught to close their eyes and see the pictures presented by the poems.

FOURTH READER

Poetry

THE SUN TRAVELS, page 14

Discuss the strange story of the sun's travels and his busy time.

Where is the sun when you are in bed?

Do you know when he returns?

While you play, who is sleepy?

Can you tell me the two opposite stories told in the last stanza?

JACK O'LANTERN, page 60

The children will commit this poem to memory readily.

Call attention to the contrasting pictures.

Notice the pairs of words that rhyme.

winked	blinked
case	face
fat	sat

PICTURE BOOKS IN WINTER, page 85

Here is a poem that fairly sings itself along.

After a discussion of the questions outlined at bottom of page 85, ask the class to swing their arms to the rhythm of the verse. Using the same rhythm, could you write four lines of poetry about summer, about a book, or a fairy?

Make a list of all the words that rhyme.

Have you a chimney corner? Where do you like to go to read your "picture" story-book?

There are some good "action" words—find them.

BLOCK CITY, page 92

A poem of pictures put to music.

How many felt, as they read, the swing of the lines?

Who will read aloud for us the most musical stanza?

There is rhythm in poetry, in song, in marching. Can you think of any other ways in which rhythm expresses itself?

Talk about the "game of pretend". Perhaps you have played "let's build a city" in the sand at the seashore. Tell us about this game. Describe the city, the palace, the vessels, the kings. What happens to the city?

Close your eyes and see if the picture comes into your mind. Shall you forget it? Should you like to draw it?

THE HAYLOFT, page 103

The children love Robert Louis Stevenson because of the music of his poetry, and the imaginative pictures he paints. They will eagerly name other poems.

There are many good action words in this poem. Can you find them?

Why is "clamber" better than "climb" or "jump"?

What a happy, jolly stanza the last one is! It makes you long for a hayloft; perhaps you can almost smell the hay!

SINGING, page 115

After you have talked about the other things that sing, and what they sing about, you will probably be able to write four lines of poetry.

THE WIND, page 121

The poet uses expressive "action" words:

toss blow push call

The poet has described a beautiful picture. Can you see it?

Do the last two lines in each stanza make you think of the wind?

They sound like the wind. Can you hear it as you read silently?

If you can hear "sounds" and see "pictures" you will love to read.

BED IN SUMMER, page 149

After closing your books, make a list of the words that rhyme. If you cannot remember any, read the poem again.

Select the most expressive line, such as, "The birds still hopping on the trees". Which line do you like best? Why?

FIFTH READER

Poetry

THE GRAPEVINE SWING, page 192

How many children like to swing? Why?

The swing moves regularly—back and forth—or in rhythm.

Compare to rhythm of a rocking-chair, a baby's cradle, a hammock. Make a swing of your arms—so—and to my counts swing them—left, right, left, right.

Read the poem and feel the swing of the lines.

Imagine that you are swinging on a strong grapevine swing.

Ready! Read!

Repeat some of the lines that seem to swing—

"Swinging in the grapevine swing,
Laughing where the wild birds sing,
I dream and sigh
For the days gone by,
Swinging in the grapevine swing."

Notice repetition of this form of rhythm.

Discuss questions printed at end of poem.

POETRY.

	PAGE
The Clock	15
The Garden that Jack Made	17
Farewell to the Farm	35
A Song of the Greenwood	42
The Land of Story Books	75
The Children's Hour	144
The Grapevine Swing	192

SIXTH READER

To illustrate:

TRAVEL, page 35

Look at the way the poem is printed.

How does form of the poem differ from other poems? Why do you suppose Robert Louis Stevenson wrote in this way?

Do you ever build "Castles in Spain"?

One dream leads to another dream; just pretend you are musing or dreaming and longing to travel, read this poem and feel the lines carry you on from one place to another.

Allow time for majority of class to finish.

Close your book.

Let us see if we can recall the series of pictures Stevenson dreams among the remote and strange lands.

Where he goes	*What he sees*
The South Sea Islands.	Lonely Crusoes building boats.
Eastern Cities.	Minarets, mosques, bazaars.
China.	Great Wall, desert, cities.
Tropical forests.	Apes, cocoanuts, huts.
Nile.	Crocodile, flamingo.
Jungles.	Tigers, palanquins.
Deserted Cities.	Not a foot, not a stir.

Camel caravan comes to light a fire in this gloom. The scene: pictures on the walls, heroes, fights, festivals, toys of the old Egyptian boys.

POEMS

PAGE

TRAVEL.....*Robert Louis Stevenson* 35

THE SKELETON IN ARMOR.....*Henry Wadsworth Longfellow* 149

THE INCHCAPE ROCK.....*Robert Southey* 216

ACTING FOR MOVIES

FOURTH, FIFTH, SIXTH READERS

Problem.

Read, so as to be able to act.

Method.

Since all children love to act, general interest, excitement and enthusiasm, always accompany this lesson. The audience is delighted with a good portrayal and each child, or set of children, is stimulated to get every possible idea from the printed words. Every important point must be acted, every facial expression carried out. As children are always clever in their property substitutions, the teacher does not have to become unduly anxious about this part of the fun; a board eraser, or a book, become a plate; a pointer, a sword; an aisle between desks, a garden walk.

When more than one character is needed allow a pupil to chose his assistants, give a couple of minutes for consultation and let the play proceed. Encourage the pupils to be dramatic in order to send the ideas out to the class; but, at the same time, urge simplicity in properties.

To illustrate from Sixth Reader:

On page 38 read the words that tell you how to act for the movies. You ought to finish in a minute and a half.

Ready—go!

Eyes up!

What are you to do? By means of a short discussion develop the following:

1. We read the little parts of seven stories.
2. The teacher will whisper to us which scene we are to act.
3. Then we read the scene over again carefully, think of what we shall do, of what we shall use in the way of properties, of how we must look.

4. We are to act so well that our classmates will be able to guess which scene we are acting.
5. The class, which has become the audience, is to watch for all important points in the acting and to guess which scene is portrayed.

Ready to read scenes. Go! Allow time for at least three-fourths of the class to finish. Then whisper to each one of seven children the number of the scene he is to act. Give them time to re-read. Call on child who seems ready to act. If this child needs assistants he quickly selects them, gets any properties he may need and, after a rapid conference with the actors he has selected, the class may see something like this:

The teacher calls on Tom to act his scene. He immediately chooses four or five other boys. They whisper together for a few moments,—then Tom sits down with much dignity while the other boys take down great books (probably a large dictionary or encyclopedia) and with solemn faces and trembling fingers dramatically trace through the pages. At the end of each page they shake their heads and mutter among themselves. They close the books and with many gestures of despair approach the king and say, "We cannot find an answer written in all the books of the kingdom, Your Majesty".

These scenes may be read at home or in school. A responsible committee meeting in the school may supply the necessary properties, stage management, and select the actors. The Committee, then, is responsible for an accurate and well-conducted performance.

FOURTH READER

	PAGE
Acting for the "Movies"	25
Can You Act?	114

FIFTH READER

Acting for the "Movies"	12
Can You Act?	198

SIXTH READER

Acting for the "Movies"	38
The Good Giant Wins His Fortune	116
Acting for the "Movies"	156

READING FOR INSTRUCTION

Fourth, Fifth, Sixth Readers

Explanation.

(*a*) The pupil must learn that reading and study are so closely related that they are really one performance; that is, they must learn to read so thoroughly that the important points and their relationship to other important points stand out clearly. It ought not to be necessary to read a lesson over and over again in order to grasp the content; if it is read once, and an outline made of the main and subordinate topics, the essentials should have been learned. In the fourth, fifth and sixth grades, therefore, pupils should be trained to read thoroughly and quickly for the big message the printed page contains; out of a mass of material they must learn to grasp the fundamental facts.

Material.

(*b*) The arithmetic, history, civics, geography, and English textbooks; books of reference and instructive articles in supplementary reading material.

Procedure.

(*c*) The teacher may set problems for the pupils and urge them to look for answers, reasons, and results. The children should learn how to dig the important facts out of lengthy material. Teach them when to read every word and when "to skim" for the central fact. The teacher must insist that the so-called "skimming" is not careless reading; it is a wise and economical way of reading.

1. Read silently and quickly.
2. Read with a problem in mind.
3. Test speed by means of speed drills and by a comparison of individual scores.
4. Test comprehension by means of:
   (*a*) Thought-provoking questions.

(*b*) Problems.
(*c*) Discussions, oral reports, socialized recitation.
(*d*) Written outlines, headings, topics.
(*e*) Writing lists of important facts or things mentioned.

SUGGESTIONS FOR TEACHING SILENT READING IN MATERIAL FOR INSTRUCTION OR "READING TO LEARN"

(*d*) Much of the testing of this work should be *written* rather than oral. Each individual is capable of making a quicker and more direct association if undisturbed by expressing his thoughts orally or by the oral reproductions from his neighbors. Therefore, in the majority of lessons, let the child read the entire assignment silently, write out topics, or outlines, or answers to questions and problems silently, and record the time consumed on his paper. After this has been accomplished, a discussion of the work done may be found profitable.

In the fourth grade it is sufficient to develop the idea of "outline" by means of one heading, title, or sign post for each paragraph in an article. In the fifth grade, one or two subheadings may be attempted, but in the fourth grade, the greatest importance should be attached to the habit of getting the one big, main fact from each paragraph. If this idea is well-drilled by careful and systematic repetition at regular intervals it will form the foundation for the development of outlines and of the clear thinking so necessary to study in the upper grades.

FOURTH GRADE

To illustrate:

On pages 46, 101, 136, 147 of the Fourth Reader are found articles consisting of but one or two paragraphs; the authors were forced to select a title. Is it a good title? Why?

Read the story on page 39, "Leif the Lucky".

Read the entire story through once, thinking about problems suggested at the beginning.

Re-read the story and write out titles for each paragraph.

LEIF THE LUCKY, page 39

1. The Norsemen or Northmen.
2. Their country and why they left it.
3. Eric the Red.
4. Eric declared an outlaw.
5. Eric settles in Greenland.
6. The son, Leif.
7. The coming of the Bjorni.
8. Leif goes to unknown lands to the West.
9. "Vinland", the land of vines and wine.
10. Leif returns home.
11. Leif called "the Lucky".
12. Other voyagers to Vinland.
13. Voyages to North America cease.

Make successive lessons related in teaching method. Try this same scheme with some different material, for example, a geography textbook or some article of civic interest.

The problems presented in the following articles can be used to develop this habit.

	PAGE
Taking Care of My Property and Yours	27
The Red Rubber Ball	71
Sir Walter Raleigh	86
What a Library Book Said	98
The Little Blue Spool	100
Samuel de Champlain	137
The Red Dress	111
Keeping the Doctor Away	170
Amber Beads	209

To illustrate:

AMBER BEADS, page 209

This selection really contains two stories. Read the problem at the beginning and the questions at the end. Then close your books and make a simple outline of each of the two stories or explanations.

Something similar to the following outline might be developed after a discussion of the various summaries made by the children.

AMBER BEADS, page 209

1. What science says of the making of amber:
   (*a*) Sap, or resin, from pine trees.
   (*b*) Pine trees lived thousands of years ago.
   (*c*) Resin buried and hardened.
   (*d*) Fossils—hardened vegetable or animal matter.
   (*e*) Insects sometimes caught and hardened also.
2. What an old story tells about the making of amber:
   (*a*) Helios, drove the chariot of the sun.
   (*b*) His son, Phaethon, begged to drive the sun-chariot.
      1. He lost control of the horses.
      2. He fell headlong through the air.
   (*c*) His three sisters wept for him.
   (*d*) Jupiter turned them into poplar trees.
      1. Their tears turned into drops of amber.
      2. Their tears were yellow because they were daughters of the sun-god.

The first outline ought to be easy for the children, because a description of how something is made, is usually readily grasped. Therefore, the first explanation could be given as a preliminary exercise. The outline of the story is more difficult.

In all outlines bring out the following points:

1. Does the outline show the right notion? or
   Is the framework of the house well-built?
2. Does the outline contain everything of importance? or
   Are all the main supports built?
3. Are all the little facts given in their proper order?
4. Do not make the outline too long. Try to make one good heading include many things.

The outline of the longer selections such as "Samuel de Champlain," on page 137 and "Leif the Lucky," on page 39, should not be attempted until the outline habit is fully developed from shorter articles.

FIFTH GRADE

In the fifth grade, one or two sub-headings in an outline may be attempted. The greatest importance should be attached

to the habit of getting the one big, main fact from each paragraph or thought unit. If this idea is well-drilled by careful and systematic repetition at regular intervals, it will form the foundation for the development of outlines and clear thinking so necessary to study in the upper grades.

After the child has formed the habit of getting the thought from each paragraph, he ought to attempt to organize what he has read from several paragraphs, and finally to draw up a synopsis or simple outline of the entire article. This is practical training in "how to study" and is of vast importance in developing the power to summarize, so necessary in the higher grades.

The following outlines may help the teacher to supervise the children's work. The simplest form of outline by paragraphs or by topics should become a habit before the longer selections are attempted.

To illustrate outlining by paragraphs:

THE BOY ROOSEVELT, page 234

1. Theodore Roosevelt's playmates.
2. The boy Roosevelt's poor health.
3. A leader among the children.
4. He starts to make his body.
5. His outdoor life.

A STRANGE TELEGRAPHIC SYSTEM, page 218

1. The nervous system:
   (*a*) Made up of brain and nerves.
   (*b*) Gives us the power to see, hear, feel, taste, smell, think.
2. Nerves of feeling (sensory):
   (*a*) Carry messages to the brain.
   (*b*) Their appearance—like silvery white threads.
   (*c*) Their structure—strands called nerve fibres.
3. Motor nerves—bring messages from the brain.
4. Brain cannot command nerves properly:
   (*a*) If nerve cells have too much to do.
   (*b*) If they are not properly nourished.
   (*c*) Pain the great danger signal.

READING FOR INSTRUCTION

	PAGE
In Front of the Inn	2
The Training of a Crusader	5
Pigeons in War Service	18
Henry Hudson, the Lost Explorer	26
How to Make a Fire in the Stove	109
What Shall I Read?	126
The Two Charlemagnes	146
William Penn, the Great Quaker	171
A Strange Telegraphic System	218
The Boy Roosevelt	234

SIXTH GRADE

The silent reading lessons in this grade should train the pupils to acquire good study habits, such as:

1. Concentration.
2. Ability to distinguish between important and unimportant facts.
3. Ability to read rapidly for reference reading.

The following methods are suggestive:

1. During the first reading pupils should grasp the selection as a whole.
2. Have pupils re-read selection in order to find specific information or to select details or related facts.
3. Let pupils determine when to read rapidly and when to read slowly.
4. Encourage pupils to ask each other thought questions concerning problems.
5. For simple outlining, pupils may write headings for paragraphs. (See Manual, page —.)
6. For brief synopsis, have pupils write headings for main facts in the selection and record subordinate facts in their proper order.
7. Let the class co-operate in making long outlines.
8. In reference work, have each child read a different selection and report to the class a brief synopsis.

9. Encourage pupils to read and discuss current events and to bring clippings into the classroom.
10. Encourage written reports on assigned topics.

To illustrate:

The following outlines may help the teacher to supervise the children's work. The simplest form of outline by paragraphs or by topics should become a habit before the longer selections are attempted.

THE GHOST OF TERRIBLE TERRY, page 198

1. The letter of invitation from Terrible Terry's ghost.
2. The Scouts wait anxiously for Hallowe'en.
3. Mr. James's brave offer and his party on Death-Rattle Hill.
4. Mr. James tells the story of Terrible Terry.
5. The unexpected appearance of Terrible Terry's ghost.

THE SAFEST PLACE, page 158

1. Stefan, the immigrant, is robbed by the dishonest banker.
2. The story of Stefan and the friendly young man.
3. Stefan and Agatha build their home nest.
4. The Good God shows them the way.

THE GOOD CITIZEN—HOW HE USES MATCHES, page 236

1. Primitive ways of striking a spark.
2. The first matches.
3. Why matches strike a spark.
4. Signs of a poor match.
5. Signs of a good match.
6. How to use a match.
   (*a*) The glow.
   (*b*) Direction in striking.
   (*c*) Spilled matches.
   (*d*) Receptacles for holding them.

(*e*) Carrying matches.

7. Rules to be observed:
   (*a*) In buying.
   (*b*) In using.
   (*c*) In carrying.

THE TRAINING OF A BOY KING, page 97

1. The birth of the royal prince.
2. The baptism.
3. His infancy.
4. His early childhood.
5. His education.
6. The death of the king, his father.
7. The coronation of the boy king.
8. His two guardians and their ambitions.
9. The execution of Seymour—The ingratitude of the boy king.
10. His flight to Windsor.
11. The execution of Somerset—The hard heart of the boy king.
12. The death of the boy king.

WHAT THE EARLIEST MEN DID FOR US, page 124

1. What history is and how we know of it.
2. Life in the earliest days.
3. Man's necessities.
4. The wonderful invention.
5. The "pastoral" or shepherd life.
6. The great discovery.
7. The "settled" life—Permanent homes.
8. Clothing in earliest days.
9. The first manufacturing.
10. Inventions—tools, weapons, utensils.
11. The stone age—old and new.
12. Another great discovery.
13. Women's work in earliest times.

14. Beasts of burden.
15. Food for the children in earliest days.
16. The family—the clan.
17. Property, a new idea.
18. Ornaments, a new use for metals.
19. Development of religion.

STORIES TO OUTLINE

	PAGE
The Eskimo	2
Scottish Border Warfare	9
An Indian Buffalo Hunt	68
Indian Life and Customs	76
Opening the Great West	90
The Training of a Boy King	97
What the Earliest Men Did for Us	124
Heroes of History	139
The Safest Place	158
The Ghost of Terrible Terry	198
The Fight with the Sea	207
The Good Citizen—How He Uses Matches	236

THE USE OF THE TEXTBOOK

Every teacher should use all the means in his power to develop in the pupil an interest in the textbook as a source of knowledge. And the textbook material should be such that it is within the comprehension of the child. Many textbooks are too technical or too difficult for silent reading material. Silent reading methods help the pupil to attack subject matter boldly and to organize the knowledge the book contains. The following suggestions are planned to aid the pupil in a better understanding of the organization of a textbook, its use, and the necessity for several reference books

1. The new textbook. Note title, author, publisher, date of publication, special features of the book, illustrations, general arrangement of material. This survey should take but a few minutes.
2. Read the preface; why is it needed? What is the author's point of view?

3. The Table of Contents; why is it placed in the front of the book?
4. Read the titles of the Chapters. How to select that part of the book which deals with your subject or topic. Challenge and note headings and titles.
5. The Index, the pronouncing list, etc. How to use them.
6. Summarizing paragraphs, pages, or sections of material.
7. Selecting isolated detail.
8. Referring to other textbooks. Reporting by committees to the class.

Why is it important to refer to other books?

READING FOR INSTRUCTION

	PAGE
Rules for Using the Eyes	37
What a Chimney Is	61
How to Make a Sun Dial	65
The Mole Awakens	117
Unpatriotic Carelessness	167
Agriculture	210
The Battle of Morgarten	213
The Boyhood of a Painter	279

READING FOR INFORMATION

Fourth, Fifth, Sixth Readers

Explanation.

(*a*) We frequently seek information about persons, places, and things and we turn to newspapers, books of reference, encyclopedias for the bit of information sought. On the other hand, information may be thrust upon us by means of notices posted in windows, advertisements on fences and in trolley cars, signs on roads and streets.

Unless directed to do so, a child seldom seeks information; often he is discouraged by a mass of material. He can be taught, however, how to search for information in simple selections. Every fourth and fifth year child, for instance, will want to know who Edison is. There are many children's books which give this information in a simple manner; but even so, the child should not plod through the whole article to find a few facts. He must have directed drill in selecting informational facts. If it is desirable "to learn" more about Edison, his work, and his life, then the child must read and summarize the thought-content, but in so doing, he is reading for instruction rather than for mere information.

There is a nice distinction between reading for information and reading for instruction. In the fourth and fifth grades this informational reading consists principally in getting facts from signs, signals, and perhaps headings of newspapers, and titles of books or pictures. Children should be trained to read road signs and other signs of information, intelligently. They inquire constantly the meaning of signs that they encounter on the streets. For civic reasons, as well as for other informational purposes, they should know what the signs in their community mean.

Children in the sixth grade need practice in grasping the

real sense of newspaper headings and of the columns which follow. A discussion of current events from newspapers, magazines, bulletin boards will help the pupils to trace quickly and accurately a particular fact and to weigh its value.

Material.

(*b*) Simple articles of reference, newspapers, books of knowledge, encyclopedia, advertisements; notices posted on roads and streets, in windows, in cars.

Procedure.

(*c*) 1. Read silently and quickly.
2. Seek answer to questions or problem, sometimes without reading whole account.
3. Report information to the class either individually or by a committee.

Suggestions as to Method.

FOURTH GRADE

To illustrate:

Who was Florence Nightingale? Turn to page 173.

Glance at the first sentence and as soon as you can tell us raise your hand.

JOHN: Florence Nightingale was a brave English woman. She was the first army nurse in the time of war.

To illustrate:

Print a series of signs similar to those used in the community:

Danger! Curve Ahead!
Danger! Go Slow!
Stop, Look, Listen.
Trespassing Forbidden.
Heavy Vehicles not Allowed on This Driveway.
West Mermaid Ave., etc.

In Post Office:

General Delivery.

Parcel Post.
Registered Letters.
Money Orders.
Hours of Collection.

Flash a single card before the child and ask him to interpret the words orally or go to the board and write what the sign said. Discuss the idea suggested by the words. This should be a rapid drill exercise.

To illustrate:

The teacher can write numerous directions on the board one at a time, and the children, without uttering a word, will do what the words say. For instance, the teacher writes:

Put everything off your desk. (Erase.)
Girls rise and form a straight line along side wall facing the door. (Erase.)
Mary is the leader. (Erase.)
Boys rise and form along opposite wall. (Erase.)
Let us play a game.

Then directions for a game or for a few gymnastic exercises or for marching may be written. This same idea works well in a geography lesson. If children are working in map building in clay, all directions and information necessary for them may be written on board and erased as soon as the action is carried out.

Here are some questions of interest to fourth grade children. See if they are able to get the facts from the Readers. The Table of Contents will help them to find the correct pages containing the information sought.

Where do we get real silk?
What is artificial silk?
What are by-products?
Of what use are they?
Why was Robert Louis Stevenson called a "Good Fairy"?
Did Queen Victoria like music lessons?
How did Edison get his start?
How is paper made?

To illustrate:

The following signs are more difficult than those listed in the fourth grade; they carry valuable information for the children. Flash a single card or sign before the child and ask him to interpret the words.

Local and Long Distance Telephone (Bell System).
Telegraph Company.
Municipal Light and Power Co
Antique Furniture.
Cleansing and Dyeing.
Opticians.
Groceries and Provisions.
Tires, Tubes and Accessories.
Pharmacist.
Druggist.
Prescriptions.
Restaurant.
Cream Pasteurized.
Subway Exit.
Cape Cottage *via* Robert's Road.
Trespassers Will Be Prosecuted.
Private Property.
Positively no Admittance.
No Trespassing.
Safety Zone. Traffic Move Slowly.

To illustrate:

Here are some questions of interest to fifth grade children. See if they are able to get facts from the Readers. The Table of Contents will help them to find the correct pages containing the necessary information.

Your book mentions "America's Wasteful Habit". What is it?
Do other countries have this wasteful habit?
Whom can you blame for our country's fire loss?

Why was the author of "Alice in Wonderland" called Lewis Carroll?

Other readings for information:

	PAGE
How Stevenson "Made Believe"	77
Our Country's Fire Loss	188
How Gladstone Obeyed His Father	203

Sixth Grade

To illustrate:

Sixth grade pupils need practice in the rapid and intelligent reading of news articles. They should be led to understand the useless reading of every word in a newspaper and that a more economical and wiser method is to skim or to scan the column of words and seize upon the valuable ideas or statements. This is not easy for children and requires much practice. To gather quickly from a news column the real sense of a catchy headline requires skill in silent reading.

For drill exercise:

	PAGE
General Pershing's Welcome Home	299

Other Readings for Information:

	PAGE
Bristol	16
The Desert Indians "Fire Bed". (What is it?)	105
Some Patriotic Mine Workers. (Why are they called "Patriotic?")	111
Making Money Earn Money	138
What is a Boy Scout?	256
Civil Death. (What does this mean?)	277

SUPPLEMENTARY MATERIAL

Fourth, Fifth and Sixth Readers

Testing Ability to Follow Directions. Speed and comprehension are tested by means of problems, puzzles, lists, classifications, mixed sentences; and the ability of the pupil to follow the *directions* given for the solving of these problems is developed.

The value of these exercises consists chiefly in the reading and understanding of the *directions*, not in the doing of the exercises.

To make these exercises worth while, some record should be made of *results*. The children will enjoy these; they will put forth real individual effort and feel the necessity for a careful reading and following of the directions given.

The teacher should arrange the score of number of problems answered correctly, in order, with the highest score at the top and the lowest score at the bottom.

	Problems	
1. Joe answered correctly	9	
2. William " "	9	
3. Mary " "	8	
4. Jane " "	8	Upper Third
5. Sue " "	8	
6. Ann " "	7	
7. Rudolph " "	7	
8. Kenneth " "	7	
9. Bruce " "	6	
10. Morgan " "	6	
11. Edmund " "	6	Middle Third
12. Sarah " "	6	
13. Eugene " "	6	
14. Elizabeth " "	6	
15. Russell " "	5	
16. Mary " "	5	
17. Theodore " "	5	
18. Margaret " "	4	Lower Third
19. Elliott " "	4	
20. Alice " "	3	
21. Jane " "	2	

Out of this class of 21 pupils the number of answers correct occurring the largest number of times is "6", or the middle score in this article is "6". The pupils should observe their position in this list:

Are you in the upper third?
Are you in the lower third?
Are you in the middle third?

Those in the upper third must try to remain there, the others to work up.

List pupils according to *speed* in the same way and find the median number of minutes it took to work out this problem (see Introduction in the Reader.)

What do you men by "speed" in reading? To lead the child to understand, talk about speed of an airship, an automobile, a typist, a stenographer.

Do they have the same speed?
Why do we wish to increase our speed in reading?
Shall we ever all read the same?
Why is it worth while to try to be faster?

The only significant comparison is between individuals of the class and their relative standing. The slow need individual attention, special help and training. After they have received such help for an extended period, do they show any improvement?

The placing of these tables on the board should take but a few moments; call for highest scores, and by the raising of hand, get quickly from the children the rating. If this is systematically carried out at the close of each problem excerise, the children will understand the procedure and after the first explanation will comprehend the aim and result of these exercises as well as the scoring.

Incidentally, you will find that they will take the greatest interest in this kind of work.

There are many such exercises in the Readers; they should be distributed throughout the work and occur at more or less regular intervals throughout the term. After the pupils understand *the scheme of some* of these problems, let them try to devise similar tests.

LIST OF PROBLEMS TO TEACH PUPIL TO FOLLOW DIRECTIONS CAREFULLY

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